Hollywood Scene

JUDY SIMS

Praise be! At least Purple are nice guys

DEEP PURPLE's Ian Gillan: group concerto in Hollywood soon

DEEP PURPLE have been in and out of Los Angeles for over a week now, occasionally sallying forth to do concerts in other parts of the West.

They had a press conference here last week which was far too early—10.30 in the morning—and attended by a bare quorum of Hollywood press people. The group was wonderful, but as usual our local press corps displayed an unflagging capacity to ask stupid questions.

I thought they were stupid, but Deep Purple answered politely and even (for that hour) wittily.

Jon Lord talked about his concerto which the group will perform at Hollywood Bowl with the Los Angeles Philharmonic; the two Ians chatted a bit and the other two Purple said almost nothing.

With the group was Ernest Fleishmann, director of the Hollywood Bowl, who had a few pithy remarks about music in general. Jon and Ernest got along quite well, agreeing that classical/rock music shouldn't be a gimmick —contrived as an artificial "integration."

I was much more impressed with the group's personality and intelligence than with their music, which has so far left me emotionally untouched.

Thank goodness they're not "serious" about rock music; I can't bear pretension when it's based on limited talent.

ZAPPA: a joy to hear

FRANK Zappa is really neat. He wears funny suspenders, jumps up and down, and tells the audience to sit down when they stand up. He says funny things and plays great music. I'm tempted to write him a fan letter but I won't.

Frank and his new Mothers, at the Santa Monica Civic, were a joy to hear and behold. Ex-Turtles Mark Vollman and Howard Kaylan were vocally fine and physically outrageous (Mark divesting himself of his jacket, then tie, then shirt.

They did a reworked (with lyrics) version of "200 Motels" which chronicled the itinerant musician's never-ending search for willing groupies—the American way of life, folks, brought to you with hysterical ravings and appropriately lewd gestures. They were just delightful, all of them.

The only "old" Mother was Ian Underwood on piano. Aynsley Dunbar won the best-looking prize. Organist was a big black man I didn't recognise. Jeff Simmons was on bass, with the strangest hair and bare feet.

DAVID Ackles is actually at the Troubadour. Did you know that Ackles has performed in England more than in L.A., his home town? I don't know who forced him in front of an audience at last, but I'm grateful. With him is Elton John, whose album is worshipped by a few and unknown by the masses.

Who is the girl in the New Seekers? I just heard. "What Have They Done To My Song?" and I love it.

I just heard that Led Zeppelin will be in L.A. while I'm in London. Lucked out again! So far I've managed to avoid Iron Butterfly, and with a bit of care and footwork, I may be spared the ponderous Zeppelin.

Just for laughs I watched Ed Sullivan show on TV last Sunday, my bi-annual effort to see what the rest of the world calls "entertainment."

Baez and her battle

LISA MEHLMAN, New York

WHILE Joan Baez was singing at the Isle of Wight Festival, her husband, David Harris, was serving part of a three-year jail term for refusing to co-operate with the draft in this country. And a film about the two of them opened in New York City called "Carry It On."

"Carry It On" deals primarily with Mr. and Mrs. Harris' work in the anti-war movement, his arrest, and her concert tour of last summer.

It is beautifully filmed. The cameramen spent weeks following Joan to concerts, press conferences, and photographing her at home. An especially exciting sequence is at the Big Sur Festival, where she and sister Mimi Farina join Dorothy Morrison in a gospel version of "Land Of 1000 Dances." Other songs in the movie are "Oh Happy Day," "We Shall Overcome," "Down So Low," Leonard Cohen's "Bird On The Wire," and of course "Carry It On."

"Carry It On" is a moving, cinema-verite styled documentary showing two people dedicated to peace and their strong commitments to that ideal. Joan is seen performing at concerts last summer at which she would not charge more than two dollars per ticket (less than a pound, inexpensive for a concert here), and explaining on television why she does not pay that portion of her taxes that goes to the war effort.

David Harris is seen talking to students in California about draft laws and why he thinks the war is bad. Joan is seen talking with David, about David, and reading his letters from jail.

Joan Baez Harris was pregnant during the making of this film. It was an especially trying time, yet she appears calm and strong in the face of many obstacles, including attempts by authorities to cancel her concerts because of her politics. She and her husband are determined people; it is hoped that they may effect some change.

"There's a man beside me walking, there's a voice inside me talking . . . carry it on, carry it on," sings Joan Baez Harris in this film. Surely it is her message to the world.

Many rock groups constantly complain about "rip-offs" (exploitation) by the large record companies, but few do anything about it. Well, one Detroit group has. UP, one of the high energy groups from the Ann Arbor area, has just released a single that they recorded, pressed and released on their own Sundance label.

The song, "Just Like An Aborigine," is backed with "Hassan I Sabbah," which they say is the anthem of the new revolution. UP is managed by John Sinclair's brother, Dave Sinclair (John Sinclair is chairman of the radical White Panther Party, former manager of the MC5).

AMERICAN CHARTS

Top Twenty singles

1	(2)	**WAR**	Edwin Starr, Gordy
2	(3)	**IN THE SUMMERTIME**	**Mungo Jerry,** Janus
3	(1)	**SPILL THE WINE**	**Eric Burdon** and War, MGM
4	(6)	**PATCHES**	Clarence Carter, Atlantic
5	(7)	**AIN'T NO MOUNTAIN HIGH ENOUGH**	Diana Ross, Tamla
6	(9)	**LOOKIN' OUT MY BACK DOOR**	Creedence Clearwater Revival, Fantasy
7	(8)	**25 OR 6 TO 4**	Chicago, Columbia
8	(4)	**MAKE IT WITH YOU**	Bread, Elektra
9	(14)	**HI-DE-HO**	Blood, Sweat and Tears, Columbia
10	(11)	**CLOSE TO YOU**	Carpenters, A & M
11	(5)	**SIGNED, SEALED, DELIVERED I'M YOURS**	Stevie Wonder, Tamla
12	(10)	**IF YOU LET ME MAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU**	Ronnie Dyson, Columbia
13	(18)	**JULIE, DO YA LOVE ME**	Bobby Sherman, Metromedia
14	(15)	**EVERYBODY'S GOT THE RIGHT TO LOVE**	Supremes, Tamla
15	(—)	**DON'T PLAY THAT SONG**	Aretha Franklin, Atlantic
16	(—)	**I (WHO HAVE NOTHING)**	**Tom Jones,** Parrot
17	(20)	**HAND ME DOWN WORLD**	Guess Who, RCA
18	(19)	**I'VE LOST YOU**	**Elvis Presley,** RCA
19	(—)	**(I KNOW) I'M LOSING YOU**	Rare Earth, Rare Earth
20	(—)	**GROOVY SITUATION**	Gene Chandler, Mercury

COURTESY OF "CASHBOX"

Top Twenty albums

1	(1)	**COSMO'S FACTORY**	Creedence Clearwater Revival, Fantasy
2	(3)	**WOODSTOCK**	Original Soundtrack, Cotillion
3	(2)	**BLOOD, SWEAT AND TEARS 3**	Blood, Sweat and Tears, Columbia
4	(4)	**LIVE AT LEEDS**	**Who,** Decca
5	(5)	**ABSOLUTELY LIVE**	Doors, Elektra
6	(6)	**CLOSER TO HOME**	Grand Funk, Capitol
7	(9)	**DEJA VU**	Crosby, Stills, Nash and Young, Atlantic
8	(8)	**JOHN BARLEYCORN MUST DIE**	**Traffic,** United Artists
9	(11)	**CHICAGO**	Chicago, Columbia
10	(13)	**TOMMY**	**Who,** Decca
11	(—)	**HOT TUNA**	Hot Tuna, RCA
12	(7)	**LET IT BE**	**Beatles,** Apple
13	(12)	**McCARTNEY**	**Paul McCartney,** Apple
14	(15)	**ERIC CLAPTON**	**Eric Clapton,** Atco
15	(19)	**ON THE WATERS**	Bread, Elektra
16	(16)	**ABC**	Jackson 5, Motown
17	(10)	**SELF PORTRAIT**	Bob Dylan, Columbia
18	(14)	**OPEN ROAD**	**Donovan,** Epic
19	(—)	**THE FIFTH DIMENSION'S GREATEST HITS**	Fifth Dimension, Soul City
20	(18)	**THE BEST OF PETER, PAUL AND MARY**	Peter, Paul and Mary, Warner Bros.

COURTESY OF "CASHBOX"